

K S O R

# Guide

TO THE ARTS

MARCH 1988

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K S O R

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# Guide

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*Ashland Oregon 1960-1980*



*Kay Atwood*

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LaDuke's works are on exhibit this month at the Wiseman Gallery in Grants Pass

The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd. Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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**FROM THE DIRECTOR'S DESK**

# The March Report

Over the past few months I have touched on developments at KSOR in a variety of areas. This month I thought it would be timely to give you an update on several of these items.

**NPR Vote on Unbundling of Programming** - As noted last month the NPR member stations balloted in January on a proposal which would have the effect of determining just how great an increase in cost stations, including KSOR, would experience next year for broadcast of the programming currently on the air. Both the rate and size of increase were a matter of concern for us. The ballot was advisory in nature to the NPR Board. The final result was 93 in favor of the proposal that would have produced the greatest cost increase for stations carrying a major portion of the NPR programs, 85 opposed and 77 stations which did not ballot. The closeness of the vote, and the large percentage of undervotes, has produced a result which makes the next stage of the discussion an uncertain one. The NPR Board of Directors is meeting in February after the *Guide* goes to press and will take up further discussion of the issue.

**Kickin' the Clouds Away** - With 30, KSOR operates the largest network of translators in the nation's public radio system. Six of them are solar-powered and operate in extremely remote sites. And the solar generating systems are expensive. When they were constructed their battery systems were generally designed to power each translator for approximately two weeks during periods of minimal winter sunlight. This year the meteorologists tell us that our area is experiencing the most severe winter (in terms of cloudy, stormy skies) in over fifteen years. In late December and early January we were naturally experiencing the shortest daylight portion of the year. The short days, compounded with the adverse weather conditions, virtually created a "worst case" situation for the solar power generation capacity of these six translators. And for the first time in their service record, some of our solar-powered translators began to suffer from insufficient reserve power.

The solar generator/battery systems for these translators average more than \$6,000 each at their present storage capacity. Building larger solar systems was then, and remains now, financially impractical.

So listeners in some areas were plagued just after the winter solstice with translator service that halted at 11 p.m. or midnight and didn't resume until daybreak (which followed our sign on by almost two hours). Even listeners to some of our conventionally powered translators were affected because the signal feeding *their* translator originates at one of our solar-powered translators "up the line."

By the time you read this, we will be so far past the winter



solstice that this particular problem will be history. However, I thought you might be interested in a belated explanation and might take some comfort in knowing that meteorological, rather than interference, conditions were the culprit.

[Author's note: This is *not* a situation that was covered in radio courses I took when I was a college student! As a matter of fact, it also hasn't been discussed in any professional seminars I've attended.]

**Satellite Radio Stations** - We continue to explore our newly found capabilities with our satellite station services as we roll out new programming on KSMF at 89.1 FM in the Rogue Valley. Each month we have added something to the KSMF schedule. In January it was the "Jazz Sunday" program with Stu Burgess from 9 a.m. until 2 p.m. Last month it was the repeat of the "Jefferson Daily" at 6:30 p.m. for those of you who, like me, find it difficult to listen to the "Daily" at its customary 4:30 p.m. time on KSOR.

All of the programming we have added to KSMF has been at no additional expense to our operating budget, which has been a general rule we have used in approaching the satellite station concept. When we can add diversity that fits within the general context of our radio services, and when we can do so without incurring new net operating expense, we think that's a useful step to take. We will continue to explore these avenues in months to come.

Construction of our satellite stations in Klamath Falls and Coos Bay is in progress and, when they are completed, they will tend to carry the same programming that KSMF does, so that listeners in these communities will have the same choices as listeners do in the Rogue Valley. In January we filed an application for federal financial assistance for the construction of a satellite station in Roseburg. If that grant is successful, the Roseburg station would be placed in service in 1989 and would also carry the same general programming as KSMF.

Response from listeners to KSMF, and the programming choices it provides, has been extremely positive. We are, however, continuing to experiment with the alternatives KSMF affords, and comments from listeners are especially helpful.

**Noise** - After a severe windstorm late in the Fall, we again began experiencing some difficulties with KSOR's main antenna system on King Mountain. Obviously, something was loosened by the high winds and the weather conditions have been so inclement that it has been difficult to arrange to climb the tower to explore the problem and effect repairs. At times we have had to operate KSOR at less than full power as a result and that step, at times, has produced a somewhat noisy input signal for some translators to retransmit to you. Knowing the cause doesn't make the situation any easier to live with, for any of us, but under-

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Cave Junction	90.9
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Jacksonville	91.9
Klamath Falls	90.5
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Langlois, Sixes	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
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Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Parts P. Orford, Coquille	91.9
Roseburg	90.5
Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5

KSOR is a member of: NPR-National Public Radio, CPB-Corporation for Public Broadcasting, and CPRO-Consortium for Public Radio in Oregon, & an affiliate of American Public Radio.

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standing the nature of the problem may at least give you the security of knowing that the problem is transitory in nature. I would assume that by the time this *Guide* reaches your mail box this problem, also, will be past history.

**A General Observation** - The past two years have been tremendously intense ones at KSOR. Maintaining our services to listeners at their customary level has required significant increases in operating revenue. We have tried to finance the largest increases with augmented support from program underwriters and *Guide* advertisers, but we have also had to rely upon increased membership support. In general we have undertaken capital construction activities, such as the satellite stations, which have minimal impact upon our operating costs but offer the prospect of substantially improved services for listeners, either in signal quality or program availability. As we complete these projects, we hope that such increased service will produce

increased membership support and reduce the cost burden on our existing membership. So far, this equation seems to be working just about the way we had anticipated it would.

Still, these steps require changes at the station and produce new responsibilities for our personnel. Some of our staff have had to take on new or changed assignments and we have had to explore new ways of conducting some of our operating activities. We're working hard to stay on top of these developments and to maintain and strengthen your public radio services.

This is a transitional period. However, I believe it is a good one for KSOR and for public radio in our region. Your support and understanding make things go more smoothly and easily as we all stretch to take these developments in stride.

— Ronald Kramer  
Director of Broadcast Activities

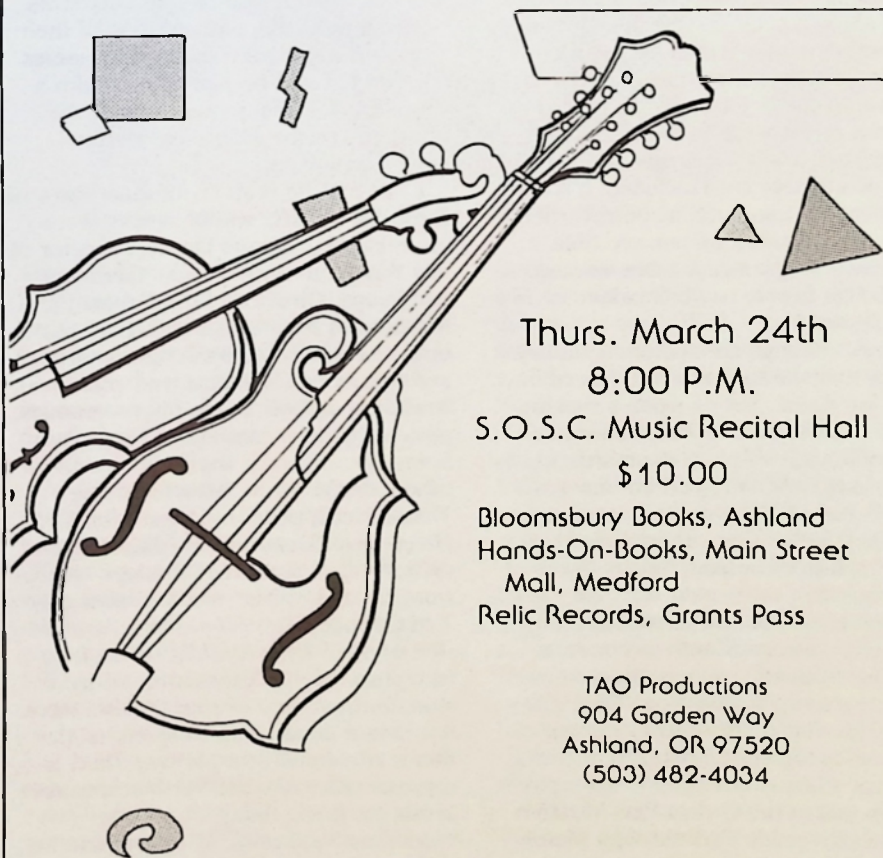


*Main transmitter antenna on King Mountain*

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# Women Artists

by Diana Coogle

In the 1960's H.W. Janson's *History of Art* was the classic textbook for most introductory art history courses. No one then seemed to notice that this supposedly comprehensive text didn't mention a single woman artist. The tautological answer to that omission would be that no women artists were included because there were no women artists — otherwise they would have been included. It is only by breaking into such incontrovertible logic with equally incontrovertible examples of greatness from women artists that history can be made to make amends.

Now, with a groaning crunch, history begins to make such amends, forced into it by intelligent, strong women seeking justice. Artist Louise Bougeois says, "A woman has no place as an artist until she proves over and over that she won't be eliminated." Women are proving that they will not be eliminated either from art history or from the contemporary art world.

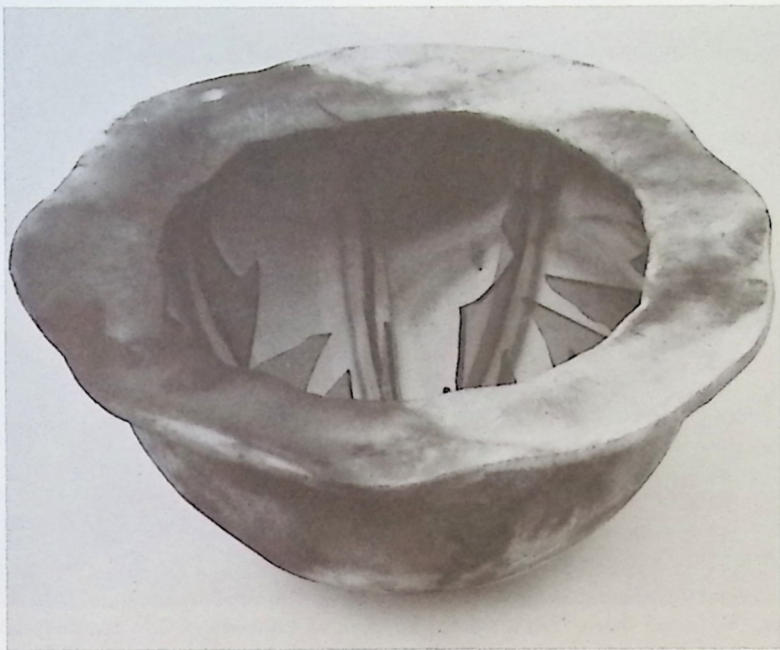
Since history is now as well as then. Women's History Month becomes a focus for honoring contemporary women who are making history now. *Chez Elle '88*, an exhibit of Northwest women artists showing simultaneously at the Wiseman Gallery at Rogue Community College and at the Grants Pass Museum of Art in Riverside Park through March

20, recognizes the contemporary women artists of the Pacific Northwest and, with its catalog of the exhibit and exhibitors, makes a written documentation of their work, their lives, and their philosophies. The exhibit will be highlighted with a reception for the artists at both the museum and the gallery on March 4 from 7 until 9 p.m.

*Chez Elle '88* is an invitational show of forty-one artists, whose works were assembled by Tommi Drake, Director of the Wiseman Gallery, and Germaine St-George, Director of the Grants Pass Museum of Art. Artists invited to participate come from Washington, Oregon, and Northern California and present work in sculpture, paint, fiber, ceramics, pastels, batik, papermaking, and glass. Some pieces make social comments; others don't; some, with titles like *Woman* (cast paper by Anna Monday), *Hearts and Diamonds: the Engagement* (acrylic by Julie Irmer-Smiley), *Mabel, from Omaha* (mixed-media drawing by Tee Corinne), and *Miraculous Apparition of the Virgin & Child on an Iron* (sculpture by Kit Cameron), address women or women's issues. Artists were not meant necessarily to speak to the theme of women; the show, rather, is representative of what Northwest women artists are doing today.

Medora Nankervis, whose oil painting,





Victoria Shaw, "Conspiracy of Silence," Ceramic with inlaid glass

*Water Lilies*, Hewitt's, is a part of *Chez Elle*, has been doing plein-air paintings for many years. For her, art is "an inner emotional reaction to the subject." Her paintings do not reveal an emotional reaction to her own personal history of discrimination against her as a woman artist.

"I guess I have a lot of deep-seated anger at a society that held me back because I was a woman," she says. "There was a predominant attitude that what I did was unimportant except to marry and have children." Nankervis gave up several early opportunities to follow her art; and when she did finally accept an art scholarship, her husband resented the disruption to their personal life. Husband, parents, neighbors — all expected her to quit; she was "letting everything go downhill" because she wanted to paint. When she asked her art

teacher, a woman, if she should continue with her art in the face of such difficulty, the answer was, "Well, you know, there are men artists starving on every corner."

"She was probably bitter herself," Nankervis says.

Lee Hall, Chair of the Art Department at Drew University in Madison, New Jersey, verifies this personal experience with a generalization from her academic point of view in *Art and Sexual Politics*: "I believe advisers counsel women more frequently than men to augment their studies in art with typewriting, home economics, merchandising, or courses in elementary education. By injecting these notes of either practicality or cynicism (choose your term), advisers in effect signal doubts about the seriousness, ability, and integrity of the student."

Marcia Tucker, former curator of the Whitney Museum, points out in her

introduction to *Art Talk* by Cindy Nemser that women in the past often lacked opportunity and motivation to make art, and if those difficulties were overcome, their work often had little chance of being seen, much less bought. "Many women artists," she adds, pointedly, "have also had the additional hardship of raising families and holding jobs at the same time."

With a husband and seven children, Madalyn Knoll, who is represented in *Chez Elle* with a ceramic wall piece from her Mountain Series, illustrates this last difficulty well. She took her first art class when her seventh child was seven or eight years old.

"We used to joke with the men artists," she says. "We'd tell them, 'What we need is a wife to take care of things.' Fixing dinner, shopping for groceries, keeping an eye on the clock to stop your work at three o'clock and pick up the kids — it makes you put art on hold, up to a point." Persevering, Knoll did water color at the kitchen sink and put a potter's wheel in the back bedroom.

As a woman over fifty taking art classes in college, Knoll had to face another sort of prejudice, too. "They thought of me as a little old retired lady coming in to fool around. But I had been doing art for a long time. I had to prove that I was serious."

Knoll says she was advised when she began her art not to sign her full name in order to get shows. "Women artists were relegated to hobby artists," she says, a prejudice not new to the modern world.

"Women have been written out of art history," says Betty LaDuke, professor of art at Southern Oregon State College,

where her "Women in Art" course helps rectify that error by focusing on the "proud and incredible history" of women artists. For eighteen years, LaDuke was the only woman in the SOSC Art Department, a statistic unusual only in that there were no women in the Art Department at SOSC in 1964 at all.

LaDuke's work in *Chez Elle* is an etching entitled *Africa: Osun Calabash*, an interpretation and representation of the Nigerian goddess Osun which LaDuke discovered on a recent trip to Africa. "We are so involved with the white goddesses," she says, "it was exciting to find a black goddess very much alive."

LaDuke's particular field of interest is in third-world women artists, as her documentation of her travels in Mexico, Central America, Africa, and among Native American cultures indicates. With Western techniques and media now available to them, LaDuke looks to see what these women have to say in their art about being women. The rhythms of their work and of village life are often reflected in her own art, as in *Osun Calabash*.

With her documentation, travels, teaching, writing, and art, LaDuke has done a great deal to make us aware of women in art and of third-world women artists in particular. But her work was not always so directed. "It was the women's movement that raised my consciousness," she says. "I was politicized when I joined the Women's Caucus for Art."

Not all women artists have been so politicized or so outspoken for the cause of women artists. Some, like Helen Frankenthaler, deliberately disassociate themselves with most women-artist





Kaltry Flynn-Griffith, "From Field #7"

activities. When art critic and author Cindy Nemser asked a number of prominent women artists why women artists dislike being associated with other women artists, most agreed with her premise. Irene Moss said, "A woman who has achieved success in a man's world feels grossly superior and fears identification with weakness — other women." And Alice Neel said, "Women in this culture often become male chauvanists, thinking that if they combine with the men, they may be pardoned for being a hole rather than a club."

That was in 1975. Things have changed a great deal since then, as women have become more accepted in the art world. No one, however, would pretend that the art world is no longer sullied with sexual discrimination. The educational process of achieving recognition for

women artists, both historical and contemporary, has not ended. Alternative channels for representation and expression — magazines, cooperative galleries, special shows such as *Chez Elle 88* — are important steps in that process. Slowly, recognition and acclaim are giving women artists the position in history, past and present, they have always deserved.

*Diana Coogle lives and writes in the Applegate. For this article, she used these sources:*

*Art and Sexual Politics*, edited by Thomas B. Hess and Elizabeth C. Baker, is published by MacMillan Publishing Company, Inc., New York, 1971, is the source for the quote from Lee Hall.

Except for quotes from local artists, all other quotes were taken from *Art Talk* by Cindy Nemser, published by Charles Scribner's Sons, New York, 1975.





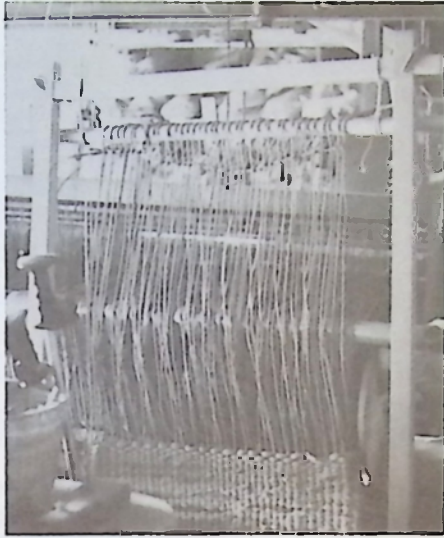
# Laurie Johnson Weaves Art and Philosophy

by Mary Largess Lee

A sheep shed overlooking the ocean is Laurie Johnson's idea of a dream come true. It is there, on a hillside between Gold Beach and Brookings, that she lives and weaves and philosophizes about art and immortality.

"Unless you invest yourself in your work," says Johnson, "it won't live on after you." So Johnson has dedicated herself to an introspective life where her business ("Through Thick and Thin," founded in 1974), and her art are interwoven with piercing self-examination.

Johnson's home and studio are housed in a remodeled sheep shed on three acres near Pistol River. Two floor looms take up half the house; the rest is overflowing with books and bags and bales of yarn. She left her two Great Danes outside, but only for a visitor's sake.



"They're really inside dogs," she confided, then laughed at the incongruity of it. Johnson laughs often as she talks, a contagious, uproarious laugh that contrasts her serious analysis of her life and work.

"I've always been really happy," explains Johnson, "because I've always done exactly what I've wanted to do." She gestures to include her looms, the dogs, the plate glass windows framing a pristine January ocean.

Getting the acreage in 1979, fulfilled a life-long dream for Johnson, but it also interfered with her weaving. She describes herself as a "periodic weaver" who "has a hell of a time settling down to work," and the property provided too many excuses to not sit down at the loom. Though she has a stout portfolio and work in museums throughout the United States, Johnson is not satisfied with the amount of work she has produced over the years and is trying to take a more disciplined, business-like approach to her art.

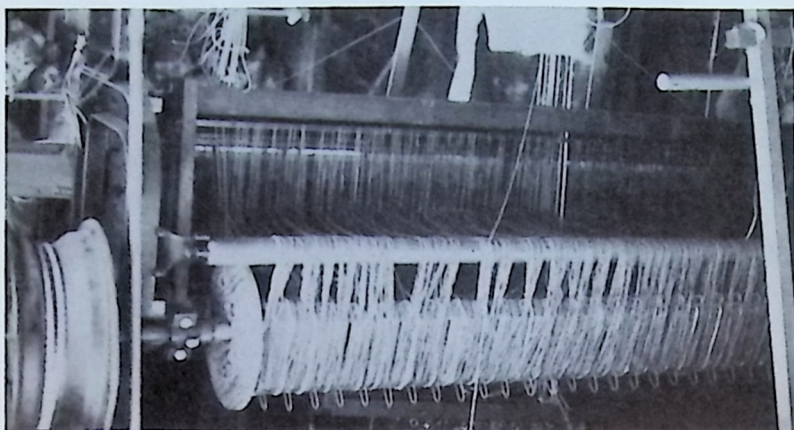
Tai Chi helps. After taking classes from Jon Loren of Brookings for three years, she sees the discipline learned there gradually entering her work patterns.

"I used to just live from crisis to crisis. I was a reactor, not an actor. Sure, I'd work really well — whenever I was broke!" says Johnson, laughter again. Now she is busy establishing goals, for the completion of her house, for her weaving, and for the management of life in general.

"I was completely self-taught in the business end of things, and I've had a real problem with projections." She laughs ruefully. "I used to think, well, I just don't have it (business sense). But now I've taken courses in arts management and I see that management is a skill just like any other skill and it can be learned."

Balancing creativity with discipline is a dilemma many artists face. Johnson adds to that a commitment to community service, another constraint to her time. She helped found the Pistol River Volunteer Fire Department and has served as chief for the last four years.





"I was raised to believe you have to put back into the community where you live, that it's a duty, a duty and a privilege," explains Johnson. She is also active in the South Coast Council for the Arts and Humanities and was planning to attend an all-day meeting of the council in Coos Bay the next day.

Volunteer work fits into Johnson's goal of striving to strike a balance of financial, spiritual and social needs.

"I think that's possible," says Johnson, "but no one gets anywhere by themselves. It's important to have contact with a higher power — call it whatever you will."

Johnson's inner growth has helped her overcome "problems with production," as she describes it, "But I've never had a problem with sales." Operating exclusively through direct sales, from gallery showings to open houses to simple word-of-mouth, Johnson has a well-developed clientele all over the country.

Her largest piece hangs in the Women's Center in Juneau, Alaska. It's an 8' × 11' tapestry entitled "The Weaver Women: A Hole in Space," and shows women figures weaving a spot on the tapestry purposefully left unfinished with the warp exposed. It is a delightful, dramatic piece.

Johnson's first museum piece, shown at the Oakland Art Museum in 1974, was a double-face, double-weave coat entitled "Earth, Air, Fire and Water." It was woven all as a piece in curly-loop alpaca and chenille with graceful wings and long fringe. It, too, is dramatic and fun.

Johnson's portfolio is varied. There are sarapés, purses, ponchos and shawls. One tapestry commissioned by a customer from Hawaii has a large nautilus shell woven into the top section, secured with clear monofilament. Another tapestry, entitled "Waterfall," is a 7½' × 12' fabric waterfall woven from silver iridescent mylar. Another series of abstract landscapes in subtle earth tones hangs in the Oregon State University Office of Continuing Education in Corvallis.

With such an eclectic portfolio, could Johnson characterize her work?

"My forte," she says promptly, "is that I produce what people want."

Seventy to eight percent of her work is "custom" work, commissioned up front. Johnson's most recent project is a vest of black wool woven into a multi-colored wool warp. A river guide brought her an old nylon vest that he liked the fit of. Johnson





snipped it apart to make a pattern, cut one out of muslin, then the final one out of her hand-woven fabric. Sections of the vest have the fabric reversed to show the brighter warp side to contrast with the black sections only flecked with color.

Other fabric swatches use a variety of colors and fibers, from creamy wool to white rayon chenille to real gold metallic thread.

"I like the glitter and the glitz!" says Johnson. "But I like to work with natural fibers, too."

Two tapestry companions, "Rainbow with Hearts True Blue and Gold" and "Rainbow with Hearts and Stars" highlight not only color but texture with the use of raised hearts and stars. Johnson achieved this effect with a Dobby loom, a 48-inch, 16-harness "programmable" loom: on it, patterns can be planned using a series of metal pegs and wooden strips that control the risers. Just pressing one of the treadles can shift the harnesses into a new pattern, thereby cutting out hours of threading new patterns by hand.

Johnson's vest fabric was woven on an ancient monster of a 72-inch loom manufactured in 1889 in Worcester, Massachusetts. "That loom came around the Horn," says Johnson, still marveling. She bought it from a weaver in The Dalles, and it took three people three hours to dismantle it and load it into her van.

"Then it took me three months to figure out how to put it together!" laughs Johnson, affectionately patting the loom which takes up a full one third of Johnson's living space.

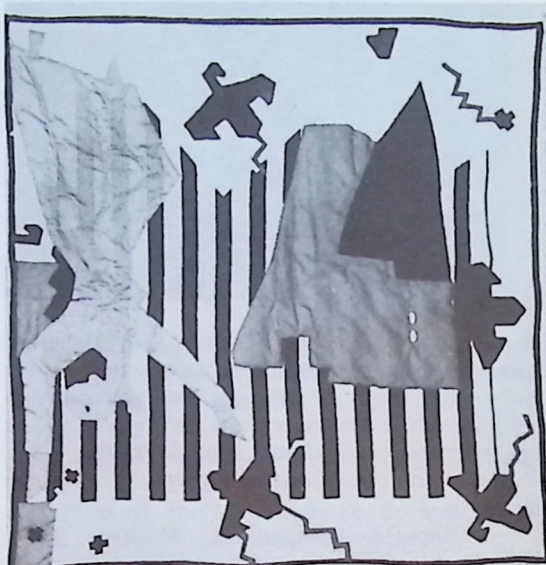
Sharing living quarters with two looms, assorted smaller frame looms and a lifetime collection of yarn is difficult at times, admits Johnson.

"There's nothing nicer than leaving a project out," she says wistfully. "But usually I have to take clothes off the looms if I want to work and that gets into laundry and housework which is *not* my forte." She laughs again. "Sometimes it's difficult to separate house time from work time."

But that is just one of many challenges Laurie Johnson has chosen to take on, willingly, eagerly, as she struggles to live the life of an artist, "through thick and thin."

*Mary Largess Lee writes and lives in Gold Beach.*

# Dark Lady



*The Power of Women*

by Deborah Dozier

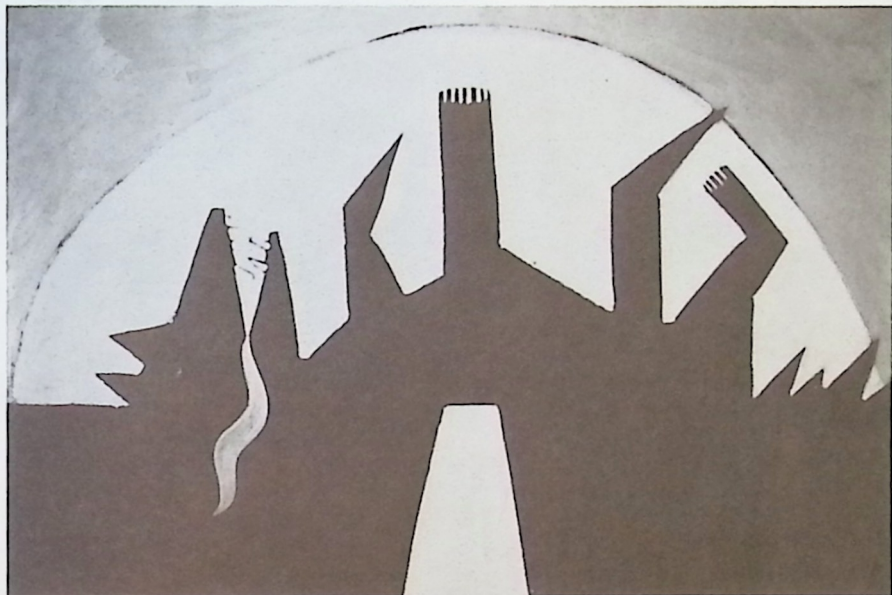
An extraordinary exhibition of quilts and drawings by Minnesota artist, Amy Cordova, will be presented by the Rogue Gallery during March, in celebration of Women's History Month. In the exhibit entitled "Dark Lady Dreaming," Cordova's quilts address several issues. On the surface, her quilts tell a story in pictures, painstakingly assembled from bits of brightly colored fabric. Cordova's Cherokee and Apache background supplies the images of Native women and children, the fertile land and the life giving rivers. Images of the demise of the buffalo and the Westernization of the Native culture speak brilliantly in both color and concept. The buffalo fade from vivid color to ghostly forms; their end is near.

Another level of imagery emerges as, upon close inspection of the quilts, fine lines of tiny stitches tell other stories. Stitches, the actual quilting, function to hold the layers of fabric in place. But Cordova gives the stitches another purpose. She uses abstract imagery in her quilting stitches, conjuring up spirits, ghosts and shadows. In one quilt, the names of many women missing in Guatemala adorn the border.

The quilts are superbly crafted. Cordova, generates the designs, taking imagery from her Native American heritage and brilliant color inspired by her Hispanic traditions. But the quilting is pure Amish. After moving to southwest Wisconsin with her two sons and husband she became friends with Amish women



# Dreaming



*"Coyote's Bad Dream"*

who live in the area. She was inspired by their exquisite needle work and has many times since collaborated with them on projects.

Also included in the exhibition are a series of oil pastel drawings, executed when Cordova became frustrated because her art was seen as craft. "That, with all the other frustrations of trying to be an artist, mom and a wife all came out in these really wacky paintings. It feels good to get it out and they make people laugh," Cordova says. "I like to have people laugh."

The exhibition is on loan through the Arts and Learning Services Foundation of Minneapolis, Minnesota. "Dark Lady Dreaming" is currently on a national tour of fifteen museums and galleries. During

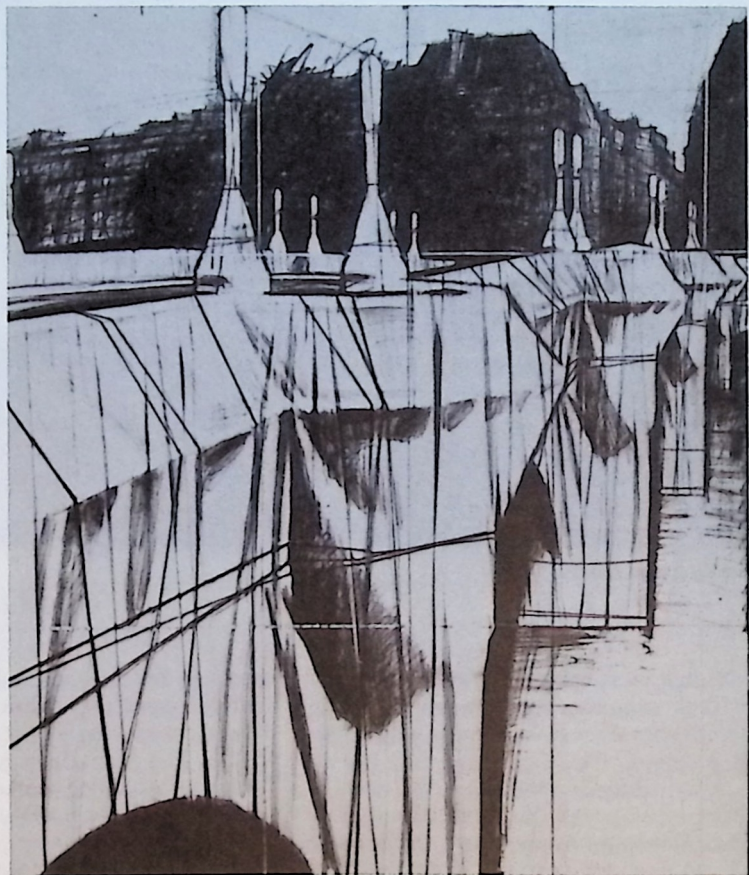
its stay in Medford, the exhibition is the centerpiece of a month-long series of events celebrating Women's History Month. The events include a lecture by Cordova, a quilting workshop, and special tours for school age children.

An opening reception is planned in honor of the artist. Cordova will be present at the gallery on March 5, from 3 to 4 p.m., to discuss her work. The public is cordially invited to attend the reception from 5 to 7 p.m. The Rogue Gallery is located at 40 South Bartlett Street in Medford. Gallery hours are 10 am until 5 pm Tuesday through Friday, and Saturdays 10 am to 4 pm. For more information call the Gallery at 772-8118.

*Deborah Dozier is the Executive Director of the Rogue Gallery in Medford.*

# Christo:

## A Gentle Disturbance



*"The Pont Neuf Wrapped, Project for Paris."* Collage: 71cm × 56cm.  
Pencil, fabric, twine, pastel, charcoal.

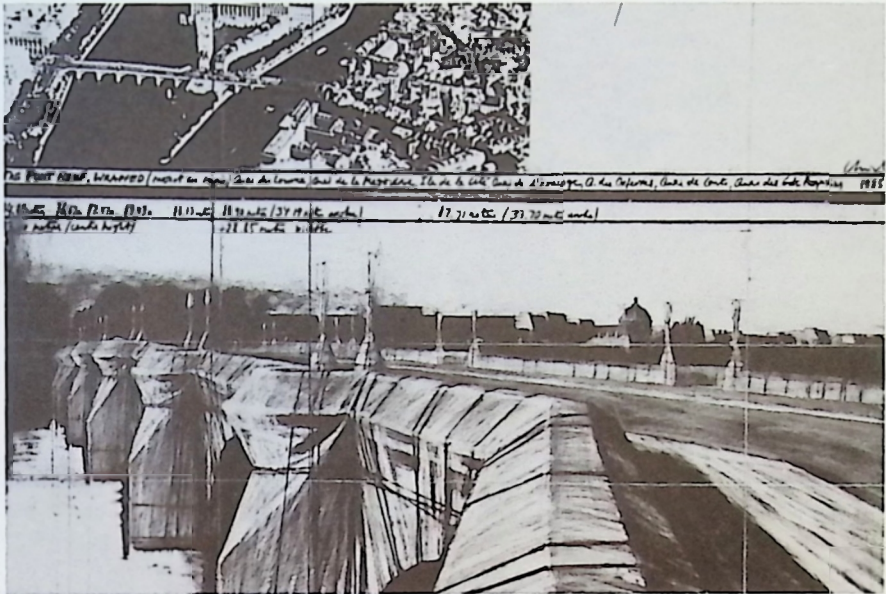
**by Barbara Ryberg**

The work of Christo, the Bulgarian-born American artist, is larger than life in scale, sometimes stretching 24 miles, sometimes 18 feet high, and requires enormous amounts of material, from fabric to plastic, to objects like umbrellas, or oil drums, and it doesn't stop there. It crosses geographic boundaries, en-

compasses counties, and weaves through mountains of bureaucratic red tape toward a goal of absolute temporariness.

By now everyone has heard of "Running Fence," the California project of an 18-foot-high curtain of white nylon that roped across the hills of Sonoma and Marin Counties; or the wrapping of Pont





*"The Pont Neuf Wrapped, Project for Paris," Drawing in 2 parts: 38 × 165 cm and 106.5 × 165 cm. Pencil, charcoal, pastel, crayon and aerial photograph.*

Neuf in Paris; or the surrounding of Biscayne Bay with hot pink polypropylene.

Christo patterns his work after the lifestyle of nomadic tribes, and claims it is his personal feeling of "displacement" which fuels his artistic drive. He left his native Bulgaria for the west because he was curious about modern European art and for some time he was without a country, a stateless person, until becoming an American citizen in 1973.

The concept of "freedom" is at the core of Christo's work and philosophy. But his idea of freedom, while not contrary to that of western democracies, differs somewhat in that he pushes the notion further. Usually, freedom implies what a person can do; for Christo, freedom has an opposite side, that of un-doing and, beyond, of doing what is unnecessary.

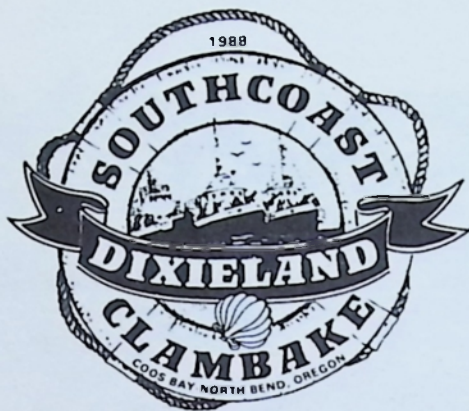
So, an artistic expression, a project like planting 1500 blue umbrellas 70 miles north of Tokyo, while doing the same thing using yellow ones in Los Angeles in 1990, will create what he calls a "gentle disturbance" in the way a person looks at

either place. It will displace something; change something. And, in three weeks all the umbrellas will disappear. That's freedom.

The artist has been called "environmental" and "conceptual" in efforts to pin down the theatricality of his expression. But, those efforts seem as illusive as the expressions themselves. Yet, something happens in his work. In *Miami*, Joan Didion's book about that city, natives, at a verbal loss to explain it, referred to Christo's project. "That's Miami," one said.

Christo funds his projects, which run in the millions of dollars, solely through the sale of his prints and lithographs, which give painful detail to each effort. Some forty-eight of these works will be on display at the Schneider Museum of Art from March 15 through May 7. Included in the exhibition are details from "Running Fence," "Wrapped Walkways," "Surrounded Islands," and "Texas Mastaba."

*Barbara Ryberg is a regular contributor to the KSOR Guide.*



# Southcoast Dixieland Clambake

by Marilyn Medley and Val Hickerson

Jazz aficionados from all over the West Coast will be heading for Coos Bay/North Bend the first weekend of March to take part in the first annual Southcoast Dixieland Clambake, a traditional jazz festival with a star-studded lineup.

Oregon's Bay Area has already received national recognition for its Oregon Coast Music Festival, which last July had its poster shown and discussed on NBC's *Today Show*. So, why another music festival specifically dedicated to jazz?

There are several musically-exciting reasons. One incentive is that the Bay Area is home to four jazz groups: Coos Bay's Bill Borchert, founder of the world's largest Dixieland Festival in Sacramento, and his "Oregon Jazz Band"; the crowd-pleasing festival favorite, "Coos Bay Clambake Dixieland Band"; the "Phoghorn Phive or So"; and the "Seahorse Six" featuring Wilbur Jensen, Marge Jensen (not related), and Al Hendrickson.

Hendrickson is one of many renowned professional studio musicians who provide thousands of hours of music for films and television. The balalaika musical background in the film, *Dr. Zhivago*, was actually Al Hendrickson playing his guitar. Other musicians, such as Stormy Gormley, who have played in professional bands, have also chosen to retire in the Coos Bay/North Bend area — a development which promises to make the southern Oregon coastal area the musical mecca they have decided it is.

The talents of these local host musicians could make a festival without others, but this new festival will have at least six other bands in town for the weekend.

Another factor in creating the jazz festival, say its organizers, is the recent resurgence in enthusiasm for Dixieland music — particularly on the West Coast and in Western Canada. The past 15 years have seen an amazing growth in the





*Vicki Shives of the Phoghorn Phive or So.  
bass and vocals*



*Mimi Kranick of the Phoghorn Phive or So.  
banjo and vocals*

number of fans attending traditional jazz events. The Memorial Day Dixieland Jubilee in Sacramento is said to draw more people than any other California attraction, with the exception of Disneyland. In Oregon, Astoria/Seaside, Creswell, Salem, and Albany already enjoy established jazz societies and annual weekend festival events. And Washington has, among others, its San Juan Island Jazz Festival, founded by Gary Provensha.

This growing popularity seems a natural to Provensha. "Dixieland is a spirit, an unfettered, wonderfully undisciplined sound of pure happiness," he wrote, "In essence, Dixieland music can neither be contrived nor premeditated, for it is from its spontaneity that it derives its life."

It's more than just the music, according to Frosty West, cornetist and leader of the Coos Bay Clambake. He says the interaction between the musicians and the listeners is unique and makes the experience fun for everyone. "It's not just the playing of the music but the response — the audience is a very real part of the music," says West. "Dancers like the happy beat, the toe-

tapping, swinging rhythms. If you don't dance, your fingers will. They won't be able to keep from drumming, strumming, and snapping!"

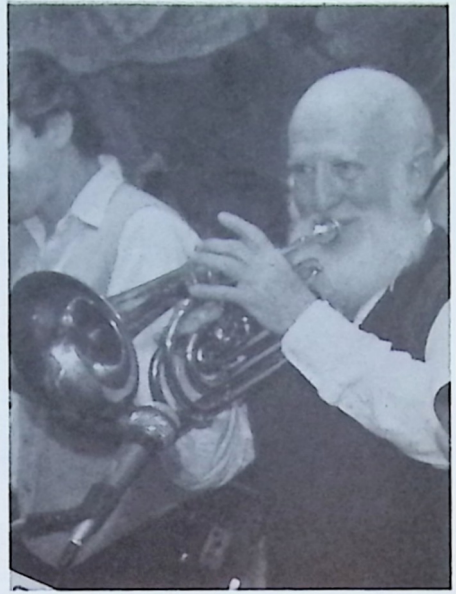
Although the emphasis of the Festival is on Dixieland, all jazz variations — swing, bebop, blues, country, big band, old and new standards — will be heard during the planned events or the jam sessions that usually evolve around midnight.

In addition to the local groups, the Southcoast Dixieland Clambake will host "Igor's Cowboy Jazz Band" from Phoenix, Arizona, a show band that blends Dixieland and western swing. These "cowboys" are born entertainers as well as musicians; sometimes Igor even climbs on his bass and plays it as though he were riding a bronc. The Cowboy Jazz Band was one of the hottest, most in demand, of the more than 85 International bands at last year's Sacramento festival.

Bert Barr's "Uptown Lowdown Jazz-band" from Seattle is also a favorite at festivals, fairs, and on cruises. In 1987, the band played on three cruises and was also the featured band on the Saturday night schedule at the prestigious Breda, Holland, jazz festival.



*Marge Jensen of the Seahorse Six*



*Arthur Barduhn of the Phoghorn Phive or So. Piano, trombone*

"Stumptown Jazz," from Portland (once known as Stumptown), also has a reputation for both musicianship and lively showmanship. Vocalist Jay Fleming can sing opera, Broadway and blues, but no matter what the beat, she is known as a "red-hot mama that is all soul." The artistry and exuberance of Stumptown will be heard as they play their Gospel music arrangements at the Sunday morning celebration of Faith, always a major highlight of the traditional jazz festival.

The nine-member "Hume Street Jazz Band," which specializes in a two-horn style of music, plays a "Preservation Style" two-beat Dixie with a ranging repertoire. Two members of this group are also co-founders of the Aberdeen, Washington Rain or Shine Dixieland Festival.

The "California Rhythm Kings," from Morgan Hill, is a world-class traditional group which performs the music of Louis, Oliver, and the Original Dixieland Jazz Band as well as other top groups of the past. The group's drummer, Red Malone, played with several of those groups,

including Louis; and trombonist Ed Zimbrick played with Eddy Peabody and Billy Eckstine.

"Bathtub Gin Party Band" from Bellingham is full of surprises — as its name might indicate. They are known for performing unexpected arrangements, and styles, and their use of singers.

The "Phoghorn Phive or So" from Bandon is propelled by the enthusiasm and ability of its multi-talented leader, Arthur Barduhn, who plays a long list of instruments. He and other members of the Phive have played with bands across the USA and abroad.

"Seahorse Six," another of the four local host groups, features Al Hendrickson along with Wilbur Jensen, trumpet, and Marge Jensen, vocalist. Both Jensens have been acclaimed by professional musicians of the calibre of Louis Armstrong and Abe Most. A Sacramento "All Star," Stormy Gormley on bass, Clell Laird on reeds, and drummer Bob Haick complete the group.

Bill Borchert and his "Oregon Jazz Band" from Coos Bay, are known internationally to jazz aficionados and festival-





*Coos Bay Clambake Dixieland Jazz Band. (l to r): Frosty West, coronet & vocals; Stormey Gormley, bass; Joe Burger, drums; Ron Carpani, reed & vocals; Judy Jordan, piano & vocals; Chet Fors, trombone & vocals; Bob Downer, banjo and vocals.*

goers for their mixture of traditional music, novelty numbers, and vigorous vocals.

A clambake in traditional jazz is a jam session, and with its fishing industry, Coos Bay would have to have a band called "Coos Bay Clambake Dixieland Band!" Favorites at the Sacramento Jubilee, the Hot Jazz Festival in Vancouver, B.C., and a variety of appearances throughout the Pacific Northwest, the Clambake has established itself as one of the foremost traditional jazz bands in the region. They are known for their extensive use of vocals and their free-swinging "Chicago style" of playing.

The first annual Southcoast Dixieland Clambake has all the makings for success, including its budget. The organizers had to turn away hundreds from its January benefit dance held at the Barn in Bandon's city park. The veteran musicians scheduled to appear at the festival are gifted, entertaining, and known for their stage presence and occasional antics. Food, drinks, and adequate dancing space at three festival sites provide the final ingredients for what

organizers say will be "pure happiness and musical magic."

The Southcoast Dixieland Clambake will take place Friday through Sunday, March 4, 5 and 6 at The Thunderbird Motor Inn at 1313 North Bayshore (Highway 101) in Coos Bay, the Eagles Lodge, 568 South Second, Coos Bay; and the IWA Hall on Broadway in North Bend.

A complete schedule and more information is available by writing to:

Southcoast Dixieland Clambake  
P.O. Box 374  
North Bend, OR 97459

Information by telephone from the Bay Area Chamber of Commerce. Oregon residents may call toll free at 1-800-762-6278; outside Oregon, 1-800-824-8486.

Tickets and information may also be picked up at The Thunderbird Motor Inn.

*Marilyn Medley is a Coos Bay jazz lover. Val Hickerson is a member of the University of Bandon's Department of Fun and Games.*

# The Ridge String Quartet



## by Barbara Ryberg

It is, perhaps, a metaphorical marriage of music and wine that marks the uniqueness of the Ridge String Quartet. Taking its name from the California winery famous for pioneering a "heavy style" zinfandel, this ensemble, like any fine vintner, places importance on maturity and readiness

over early performance. For fine music, that moment becomes a triumph.

Members Krista Bennion Feeney and Robert Rinehart, violinists; Ah Ling Neu, violist; and Charles Curtis, cellist, are undaunted by the high musical praise their now five-year-old association has brought them. They seek, instead, by limiting their public appearances



and the number of quartets they perform annually, to realize increasingly more from their art.

They made their New York debut in 1983, in Mr. Schneider's New School Concerts series, famous for introducing the Guarneri, Cleveland, and Vermeer Quartets to the New York audience. A touring schedule followed, as did Quartet-in-Residence appointments, first at the Spoleto Festival in Charleston, S.C. and later at the Spoleto Festival in Italy.

In the spring of 1987 the Ridge scored a stunning success in Europe, garnering raves in Geneva for their "seemingly impossible virtuosity," as well as cries of "brilliant" in Berlin, and "miraculous" in London. That same year, along with the Guarneri String Quartet, and the Kalichstein-Laredo-Robinson Trio, the Ridge was chosen to perform in celebration of the opening of a major new concert hall in Tokyo, named in honor of Pablo Casals.

Members of the Ridge String Quartet are former Marlboro Music Festival and New York String Orchestra participants who studied at the Curtis Institute of Music. The Juilliard School and the San Francisco Conservatory. They are first prize winners of both the Coleman and Fischhoff Chamber Music Competitions.

In describing how the Ridge makes music, one quickly discerns a unanimity in the criticism of the group's strengths — phrases such as "fine balance, rhythmic excitement, taut ensemble, and subtlety" jump to the reader's eye. At a time of unusual musical growth, especially in this country, it is becoming commonplace to read about individuals and ensembles who have succeeded at defying stereotypes, breaking rules as easily as breaking ground. The Ridge String Quartet is part of that Zeitgeist, but with a slight difference; their decision is to hold back, like the vintner, in anticipation of something better. So far, all signs indicate that the "something" will be worth the wait.

Chamber Music Concerts is a cultural enrichment program sponsored by the Division of Continuing Education, SOSC. This performance is the third in the Chamber Music Concerts series. Ticket information for this concert, and the April 30 Cleveland String Quartet concert, is available by phoning 482-6331.

*Barbara Ryberg is a regular contributor to the KSOR Guide.*

## **The Ridge String Quartet • Saturday, March 12, 1988 8 p.m. • Music Recital Hall Southern Oregon State College • Tickets: 482-6331**



### **Cleveland Quartet Concert Rescheduled to April**

*Originally scheduled to perform November, the quartet rescheduled their concert for the Chamber Music Concerts because one member wanted to be home for the birth of his baby.*

*Many concertgoers are particularly interested in hearing The Cleveland Quartet because they perform on matched Stradivarius instruments once owned by Paganini.*

*A few tickets are still available for the concert scheduled for Sat., April 30 at 8 pm, in the SOSC Music Recital Hall. For information call the Division of Continuing Education at (503) 482-6331.*

## PROGRAMS & SPECIALS AT A GLANCE



*Cokie Roberts, Congressional Correspondent; Linda Wertheimer, Political Affairs Correspondent, National Public Radio*

**International Women's Day**  
include a Profile of a woman in music by women throughout the day.

**Super Tuesday, March 6**  
will be covered throughout the day.

**Mountain Stage**  
Grant Street String Quartet at 6:00 pm.

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
8:00 Monitoradio	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
9:00 Micrologus	10:00 First Concert	10:00 First Concert	10:00 First Concert
9:30 St. Paul Sunday Morning	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
11:00 High Performance	2:00 Philadelphia Orchestra	2:00 Cleveland Orchestra	2:00 Los Angeles Philharmonic
12:00 Chicago Symphony	4:00 Northwest Week	4:00 Fresh Air	4:00 Fresh Air
2:00 Santa Fe Chamber Festival	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily
4:00 New Dimensions	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
5:00 All Things Considered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
6:00 The Folk Show	9:00 Sound of Writing	9:00 Ruby	7:00 Music
8:00 Sing Out's Songbag	9:30 To be Announced	9:30 Doc Savage	9:00 Vinta
9:00 Possible Musics including Music From Hearts of Space at 11 pm	10:00 Ask Dr. Science	10:00 Ask Dr. Science	9:30 Paul
	10:02 Post Meridian (Jazz)	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science
			10:02 Sidra On P
			11:00 Post Meridian (Jazz)



**Men's Day** specials on March 8,  
 ft Joan Baez at 4:00 pm, and  
 composers featured throughout

Presidential primaries March 8,  
 / NPR news with updates

atures Northern California's  
 I Band on Saturday, March 19,

**American Jazz Radio Festival** presents legendary  
 jazz singer Bobby McFerrin, who performed his  
 first solo a capella concert at SOSOC, on Friday,  
 March 25 at 10:00 pm.

**The Metropolitan Opera** stages a new production  
 of Wagner's *Siegfried* on Saturday March 5 at  
 9:30 am.

**St. Paul Sunday Morning** host Bill McLaughlin  
 welcomes stars from the D'Oyly Carte Opera  
 Company as they perform a program of Gilbert and  
 Sullivan favorites on Sunday, March 27, at 9:30 am.

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera
2:00 Music From Europe	2:00 Music From Europe	2:30 San Francisco Symphony	3:00 Tonight At Carnegie Hall
4:00 Fresh Air	4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	4:00 Studs Terkel
4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	5:00 All Things Considered
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:00 Mountain Stage
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 A Prairie Home Companion
9:00 Le Show	9:00 Le Show	8:00 New York Philharmonic	10:00 The Blues
10:00 Ask Dr. Science	10:00 Ask Dr. Science	10:00 Ask Dr. Science	
10:02 Jazz Album Preview	10:02 Jazz Album Preview	10:02 American Jazz Radio Festival	
10:45 Post Meridian (Jazz)	10:45 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	

# Sunday

by date denotes composer's birthdate

## 6:00 am Weekend Edition

National Public Radio's weekend news magazine with host Susan Stamberg.

## 8:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

## 9:00 am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

KSMF 89.1 / Rogue Valley

9:00 am - 2:00 pm Jazz Sunday

The best in contemporary jazz from the station library.

## 9:30 am St. Paul Sunday Morning

**Mar 6** The FOG Trio performs Beethoven's Trio in D, Op. 70, No. 1 ("Ghost"); and the Trio in G Minor, Op. 3, by Chausson.

**Mar 13** The Parley of Instruments performs a program on original instruments, including music by Vivaldi, and works from the court of Vienna.

**Mar 20** Pianist Rudolf Firkusny performs music by Schubert, Chopin, and Smetana.



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**Mar 27** The stars of the D'Oyly Carte Opera House perform a program of Gilbert and Sullivan favorites.

## 11:00 am High Performance

A new, innovative look at musical performance, featuring the world's greatest artists. Hosted by Andre Previn, who is both a noted jazz pianist, and Music Director of the Los Angeles Philharmonic.

**Mar 6** The Chamber Music Society of Lincoln Center, now in its 19th season, performs Ibert's *Entre'act* for Flute and Guitar; Boccherini's Guitar Quintet in E Minor; and excerpts from *Mountain Songs*, for Flute and Guitar, by Beaser.

**Mar 13** The Dresden State Orchestra, conducted by Sir Colin Davis, performs the Symphony No. 2 in D, Op. 43, by Sibelius.

**Mar 20** Featured are two works by John Harbison, who won the 1986 Pulitzer Prize for music: Harbison's Piano Quintet as performed at the 1981 Santa Fe Chamber Music Festival, and *The Flight into Egypt* performed by the Cantata Singers and Ensemble.

**Mar 27** The Moscow Virtuosi, which last fall made its first U.S. tour since 1979, performs several works.

## 12:00 pm Chicago Symphony Orchestra

This great American orchestra is conducted by Sir Georg Solti.

**Mar 6** Pierre Boulez conducts the Symphony for Winds by Stravinsky; Boulez's own composition, *Notations*; and *The Wooden Prince* by Bartok.

**Mar 13** Michael Tilson Thomas conducts the *Tragic Overture* by Brahms; the Symphony No. 6 in D Minor, Op. 104, by Sibelius; and Schoenberg's orchestration of the Brahms Piano Quartet No. 1 in G Minor.

**Mar 20** David Zinman conducts Weber's Overture to *Euryanthe*, Chopin's Piano Concerto No. 2 in F Minor, Op. 21, with soloist Jeffrey Kahane, and Schumann's Symphony No. 2 in C, Op. 61.

**Mar 27** Claudio Abbado conducts the first performance of a new Critical Edition of Verdi's *Requiem*, with soprano Margaret Price, mezzo-soprano Linda Fennie, tenor Taro Ichihara, bass Gwynne Howell, and the Chicago Symphony Chorus.

## 2:00 pm March 6

### Presidential Candidates Debate

From Nashville, NPR will provide live coverage of the second in this week-end's debates by Presidential candidates. The debate is expected to run about one hour.

*Presented by the League of Women Voters*



#### **2:00 pm The Santa Fe Chamber Music Festival**

Another broadcast season from this world-renowned chamber music festival, held every summer in Santa Fe.

**Mar 6** Jeffrey Swan performs the "Waldstein" Piano Sonata by Beethoven. Also on the program are Beethoven's "Archduke" Trio; and a quartet by Schumann. (NOTE: A portion of this program will be pre-empted by the Presidential Debates.)

**Mar 13** The tango returns! The Astor Piazzolla Quintet performs tangos and tango-influenced music; and tangos for solo piano are performed by Ursula Oppens.

**Mar 20** Festival musicians perform works by Mendelssohn, Chausson, Saint-Saens, Debussy and Tchaikovsky.

**Mar 27** Performances include *Credo in Us* by John Cage; and music by Mozart, Ravel, and Richard Strauss.

#### **4:00 pm New Dimensions**

New Dimensions explores the myriad ways in which the world is changing, through interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

*Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic Centers of Klamath Falls and Ashland; Richard Wagner and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.*

**Mar 6 Crystal Dreams: Shaman Themes**, with Lynn Andrews. Continuing her visionary quest, the shamanese Andrews discusses the wilds of the Australian outback, where magic and mystery are the norm, and consensual reality is the aberration.

**Mar 13 Channeling: Truth or Fraud**, with Jon Klimo. The contemporary phenomenon of channeling raises a multitude of questions, and Klimo provides some answers based upon his encyclopedic research into the field.

**Mar 20 Personal Evolution Through Self-Creation** with Jacquelyn Small. Author Jacquelyn Small talks of her experience with people going beyond mental, emotional and physical scars of their past to create a new and exciting future.

**Mar 27 Creative Travelling** with Robert and

Megan Harris. Listeners who have always longed for the gypsy life and held back because of practical concerns, will want to hear the Harris' often amusing experiences as world travellers.

#### **5:00 pm All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

#### **6:00 pm The Folk Show**

Nancy Spencer presents a wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more.

#### **8:00 pm Sing Out's Songbag**

Formerly *A Mixed Bag*, this program features a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

#### **9:00 pm Possible Musics**

Host Caroline Bryan-Sadler features New Age music from all over the world. The program also includes:

**11:00 pm Music From The Hearts Of Space**  
*Local funding by Soundpeace, Ashland.*

#### **2:00 am Sign-Off**

■

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# Monday

\*by date denotes composer's birthdate

## 5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

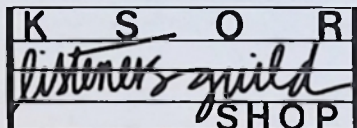
6:50 am Local and regional news

6:57 am Russell Sadler's Oregon Outlook

**KSMF 89.1 / Rogue Valley: Morning Edition**  
continues until 9:00 am

## 7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:



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## 7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family and the Northwest Nature Shop of Ashland, plus Burch and Burnett, Coquille.

## 8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

## 9:57 am Calendar of the Arts

Funded by Windmill's Ashland Hills Inn.

## 10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

**Mar 7** SIBELIUS: Symphony No. 2

**Mar 14** RODRIGO: *Fantasia para un gentilhombre*

**Mar 21** MOERAN: String Quartet in A Minor

**Mar 28** MENDELSSOHN: Violin Sonata in F

## 12:00 n KSOR

Latest headlines, plus the weather forecast and the Calendar of the Arts.

## 2:00 pm Philadelphia Orchestra

A 39-week series of broadcast concerts under the direction of Riccardo Muti.

**Mar 7** Leonard Slatkin conducts *Commedia* by William Bolcom; the Violin Concerto No. 2 in D Minor, Op. 22, by Wieniawski, with soloist Mark Peskanov; and the Symphony No. 8 in G, Op. 88, by Dvorak.

**Mar 14** Riccardo Muti conducts Beethoven's *Egmont* Overture, Op. 84; the Symphony No. 3 in A Minor, Op. 56 ("Scottish"), by Mendelssohn; and the Piano Concerto No. 2 by Brahms, with soloist Ivan Moravec.

**Mar 21** Rafael Fruhbeck de Burgos conducts the Symphony No. 6 in D ("Le Matin") by Haydn, the Capriccio for Clarinet and Orchestra, *Rossini in Paris*, by Dominic Argento, with soloist Anthony M. Gigliotti; and *The Rite of Spring* by Stravinsky.

**Mar 28** Yoel Levi conducts *Medea's Meditation*, and *Dance of Vengeance* by Samuel Barber; the *Kindertotenlieder* by Mahler, with contralto Maureen Forrester; and the Symphony No. 3 in D Minor by Anton Bruckner.

## 4:00 pm Northwest Week in Review

Northwest journalist Tom Ackerman hosts this weekly roundtable discussion of issues in



the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington, D.C. will affect you!

#### 4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and feature, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

#### KSMF 89.1 / Rogue Valley

##### 4:30 pm Fresh Aid

Interviews, reviews and news headlines.  
Hosted by Terry Gross.

#### 5:00 pm All Things Considered

Robert Siegel and Rene Montagne host this award-winning news magazine.

*Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.*

#### KSMF 89.1 / Rogue Valley

##### 6:30 pm The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

#### 6:30 pm Siskiyou Music Hall

Mar 7 BACH: Partita No. 4 in D CD

Mar 14 KODALY: Sonata for Cello Solo, Op. 8

Mar 21 BEETHOVEN: Symphony No. 3 ("Eroica")

Mar 28 MOZART: Divertimento in B-flat K. 254

#### 9:00 pm The Sound of Writing

Dramatizations of short stories drawn from over five years of stories entered in the annual PEN competition.

Mar 7 "Natural Causes" by Judith Bowles. "The Tyree" by Maclin Bocock, and "Everything That's All" by Shirley Cochrane.

Mar 14 "White Time" by Judith Minty and "The Hermit Journals V" by Jack Driscoll.

Mar 21 "Growing Boys" by Shelby Hearon and Maxine Chernoff's "The Spirit of Giving."

Mar 28 "Nativity, Caucasian" by Allan Gurganus. A rollicking tale of childbirth during a ladies' bridge party.

#### 9:30 pm To be announced.

#### 10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery Theatre.

*Local funding provided by the Gateways Program of Douglas Community Hospital in Roseburg.*

#### 10:02 pm Post Meridian

Great jazz for the late night. Call in your requests!

#### 2:00 am Sign-Off



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# Tuesday

*\*by date denotes composer's birthdate*

5:00 am Morning Edition  
6:50 am Regional News  
6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley  
Morning Edition continues until 9:00 am

7:00 am Ante Meridian  
Regional News: 7:30, 8:30, 9:00 and 9:30 am  
plus:

7:37 am Star Date  
8:37 am Ask Dr. Science  
9:57 am Calendar of the Arts

## March 8 International Women's Day

Today KSOR/KSMF will feature music by women on Ante Meridian, First Concert, Siskiyou Music Hall, and Post Meridian

10:00 am - 2:00 pm First Concert

Mar 1 FALLA: *Nights in the Garden of Spain*



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Mar 8 International Women's Day

Mar 15 SCHUBERT: Piano Sonata in C Minor

Mar 22 PROKOFIEV: Piano Sonata No. 7

Mar 29 RACHMANINOV: Symphonic Dances

12:00 n KSOR News

Headlines, weather forecast and the Calendar of the Arts

2:00 pm Cleveland Orchestra

A season of concerts under Music Director Christoph von Dohnanyi.

Mar 1 Christoph von Dohnanyi conducts the Cello Concerto in A Minor, Op. 129, by Schumann, with soloist Lynn Harrell; and the Symphony No. 5 in C-sharp by Mahler.

Mar 8 Christoph von Dohnanyi conducts Brahms' Variations on a Theme by Haydn; Chain 2, by Witold Lutoslawski, with Daniel Majeske, violin; and the Symphonic Poem *Pelleas et Melisande* by Schoenberg.

Mar 15 Christoph von Dohnanyi conducts Dvorak's Symphony No. 8 in G, Op. 88. Other works to be announced.

Mar 22 Christoph von Dohnanyi conducts the Violin Concerto by Mark Neikrug, with soloist Shlomo Mintz; and the Symphony No. 7 by Anton Bruckner.

Mar 29 Christoph von Dohnanyi conducts the Symphony No. 36 in C, K. 425 ("Linz"), by Mozart; the Piano Concerto No. 5 in E-flat, Op. 73 ("Emperor"), by Beethoven, with soloist Andre Watts; and three works by Carl Ruggles: *Sun Treader*; *Men and Mountains*; and *Angels*.

International Women's Day Special

4:00 pm March 8

Profile: Joan Baez

A profile of Joan Baez, singer and political activist, who examines the challenges she faces today in reaching a new generation with her music and message.

4:30 pm Fresh Air

Award-winning interviewer Terry Gross talks to leading figures in politics, entertainment, and the arts. (Pre-empted on March 8.)

KSMF 89.1 / Rogue Valley

Fresh Air continues until 5:00 pm

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Hosted by KSOR News Director Annie Hoy.



**5:00 pm All Things Considered**

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

**KSMF 89.1 / Rogue Valley**

**6:30 pm The Jefferson Daily**

A repeat of KSOR's 4:30 broadcast

**6:30 pm Siskiyou Music Hall**

**Mar 1** BOCCHERINI: Cello Concerto No. 2

**Mar 8** International Women's Day

**Mar 15** SAINT-SAENS: *Carnival of the Animals*

**Mar 22** RACHMANINOV: *The Bells*

**Mar 29** PROKOFIEV: Symphony No. 5 CD

**9:00 pm Ruby**

A reprise of this popular (and strange) story of Ruby, the Galactic Gumshoe. Produced by ZBS Media.

**Mar 1 Ruby II** Another story begins with the introduction of Ruby II, a new heroine.

**Mar 8 Robots at Home** The Digital Dentist appears with his digital drill on 3-D holographic television, and Ruby and Kapoor travel to the Ossirian Islands to visit the Bulldada.

**Mar 15 The Cat's Meow** The Digital Dentist returns in "Molar Mystery Theatre," and T.J. Teru visits the House of Whoopee, a furniture store whose merchandise features those famous cushions.

**Mar 22 The Wrap-Around** Ruby visits Count Velcro in Kismet, the inflatable nomadic city. Ruby and the Count are caught in a Wrap-Around and disappear.

**Mar 29 The Return of Ruby I** Ruby I returns and the Slimys try to eliminate her. The Printer Sisters, Dot Matrix and Daisy Wheel, perform live at the Digital Circus.

**9:30 pm Doc Savage**

Pulp hero Doc Savage returns for another run of slam-bam adventures. Gadzooks!

**Mar 1 The Crawling Terror** The plant that Santini believes to be the key to eternal life turns out to be his gang's undoing, and Doc uses a grenade to seal the island's remaining secrets forever.

**Mar 8 Mystery in London** "The Thousand-Headed Man," part one begins a new adventure as Doc Savage becomes the owner of a mysterious stick, one of three keys to the secrets of a thousand-headed man, and a forgotten city in the jungles of Indo-China.

**Mar 15 Three Black Sticks** Doc becomes a fugitive after the police believe he has killed some of Sen Gat's henchmen. Sen Gat, that evil louse, captures two of the Fabulous Five.

**Mar 22 Flight Into Fear** Doc's flight out of Denver's Stapleton Airport is cancelled, but he manages to rescue his friends. The three black sticks and their keepers manage to flee to Indochina. Doc follows, but loses sight of his quarry while fighting off Sen Gat's air attack.

**Mar 29 The Pagoda of Hands** Doc finds the remnants of the expedition of Lucille Copland's father, the three black sticks and a map.

**10:00 pm Ask Dr. Science**

Produced by the Duck's Breath Mystery Theatre.

**10:02 pm Post Meridian**

All kinds of jazz.

**2:00 am Sign-Off**

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# Wednesday

\*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR's News staff presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Mar 2 BEETHOVEN: Symphony No. 8

Mar 9 MOZART: Quintet in E-flat,  
K. 452 CD

Mar 16 WEBER: Clarinet Concerto No. 2

Mar 23 ADAMS: *Common Tones in Simple Time*

Mar 30 CARPENTER: *Skyscrapers*

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm The Los Angeles Philharmonic

A complete broadcast season of the Los Angeles Philharmonic conducted by Music Director Andre Previn.

Mar 2 Simon Rattle conducts the Introduction and Allegro for Harp and Strings by Ravel, with soloist Lou Anne Neill; Mozart's Symphony No. 40; and *Harmonium* by John Adams.



Terry Gross hosts Fresh Air

Mar 9 Andre Previn conducts *Ports of Call* by Jacques Ibert; the Violin Concerto by Miklos Rosza, with soloist Pinchas Zukerman; and the Symphony No. 4 ("Italian") by Mendelssohn.

Mar 16 Andre Previn conducts the Slavonic Rhapsody No. 1 by Dvorak; the Piano Concerto by Sir Michael Tippett, with soloist Emanuel Ax; and Dvorak's Symphony No. 7.

Mar 23 Esa-Pekka Salonen conducts *Fireworks* by Stravinsky; the Piano Concerto in D, K. 451, by Mozart, with soloist Peter Serkin; the *Capriccio* by Stravinsky; and the Symphony No. 4 by Beethoven.

Mar 30 Vladimir Ashkenazy conducts the Symphony No. 7 by Beethoven; and the Symphony No. 6 by Shostakovich.

4:30 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

KSMF 89.1 / Rogue Valley

Fresh Air continues until 5:00 pm

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy. Includes Russell Sadler's Oregon Outlook and the Bioregional Report.

5:00 pm All Things Considered

*Local funds* by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; *Computerland of Medford*; and *Hardin Optical of Bandon*.

6:30 pm Siskyou Music Hall

Mar 2 STRAVINSKY: *The Firebird*

Mar 9 JACOB: Quartet for Oboe and Strings



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- Mar 16** MOZART: Violin Sonata in G, K. 379  
**Mar 23** SCHUMANN: Piano Concerto CD  
**Mar 30** SHOSTAKOVICH: Violin Sonata, Op. 134

#### 7:00 pm Music Memory Feature

KSOR, in cooperation with public schools in our region, presents music for children participating in the Music Memory program.

#### Mar 2 STRAVINSKY: *Symphony of Psalms*

(This concludes the Music Memory program for 1987-88).

**Attention: Teachers or school administrators who wish to participate in the 1988-89 program can contact KSOR for details.**

*Funded by Hampton Holmes Real Estate, Ashland.*

#### 9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age." Your host is Stu Burgess.

#### 9:30 pm Paul Temple

England's most popular radio detective is not Sherlock Holmes, nor is it Lord Peter Wimsey — it's Paul Temple, here in his American debut. Peter Coke plays the lead role.

**Mar 2 Presenting Mr. Vandyke** Marian Faber is forced to confess; Paul invites Philip Dross to give a party. Mr. Vandyke is ultimately exposed, and everything made clear!

**Mar 9 The Unlucky One** ("The Gilbert Case," part 1) Howard Gilbert is accused of the murder of his fiancée, Brenda Stirling. But the woman's father is not convinced of Gilbert's guilt, and asks Paul Temple for help.

**Mar 16 The Third Shoe** A friend of the murdered Brenda Stirling commits suicide, and dies before anyone can question her. Attempts to contact another important witness end with the news of her murder.

**Mar 23 Peter Gallino** Peter Galino, a friend of the late Mrs. Talbot, reveals she was with him the night of the murder, and therefore could not have identified Gilbert as the man leaving the scene of the crime.

**Mar 30 La Martella** Paul Temple and Lynn Ferguson, a Scotland Yard undercover detective, visit La Martella and its owner, but discover nothing. The next day Paul receives a mysterious parcel.

#### 10:00 pm Ask Dr. Science

#### 10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran hosts this series tracking trends in the jazz world.

*Local funds by Sheckells Stereo of Grants Pass and Medford.*

**Mar 2 Max Gordon**, owner/operator of New York's famous Village Vanguard jazz club, reminisces about great moments at the club, and Sidran presents recordings of some of those great performances.

**Mar 9 Keith Jarrett** talks about his past solo piano performances, and discusses his recent album, *Spirits*.

**Mar 16 Kevin Eubanks**, one of the hottest young jazz guitarists, talks about his debt to Wes Montgomery, and reflects on his own solo recording career.

**Mar 23 Dave Grusin**, pianist, composer, and record executive, offers advice to young jazz players wanting to break into film scoring, and talks about his own wildly successful jazz label, GRP records.

**Mar 30 Chico Freeman**, defines his role in the international jazz community, talks about his saxophone style, and about his super-group, The Leaders.

#### 11:00 pm Post Meridian

More jazz for the night time, hosted by Valerie Ing.

#### 2:00 am Sign-Off



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# Thursday

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler

**KSMF 89.1 / Rogue Valley**

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Mar 3 DVORAK: Wind Serenade, Op. 44.

Mar 10 SCRIABIN: Symphony No. 1

Mar 17 BERLIOZ: *Symphonie fantastique*

Mar 24 BARTOK: Sonata for Two Pianos and Percussion

Mar 31 COPLAND: *Appalachian Spring*

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Mar 3 The Berlin Philharmonic is featured under several distinguished conductors, including Herbert von Karajan, Riccardo Muti and Seiji Ozawa, in music by Mozart, Bruckner and Tchaikovsky.

Mar 10 Works by Bach, Rachmaninoff, and Suk are performed by the European Chamber Orchestra, the Moscow Philharmonic, and the Czech Radio Symphony.

Mar 17 Music by Mozart, Anton Rubinstein, Tchaikovsky, Liszt, and Sibelius.

Mar 24 Included are Mozart's Symphony No. 33; the Symphonic Poem, *The Rock*, by Rachmaninov; *The Rite of Spring* by Stravinsky; and the Symphony No. 2 for Piano by Greek composer Mikis Theodorakis.

Mar 31 The Berlin Philharmonic performs Anton Bruckner's Symphony No. 7; Boris Blacher's Variations on a Theme by Paganini; and Mozart's Symphony No. 40.

4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

**KSMF 89.1 / Rogue Valley**

Fresh Air continues until 5:00 pm



Annie Hoy after a smooth-running Jefferson Daily

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California, hosted by KSOR News Director Annie Hoy. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

**KSMF 89.1 / Rogue Valley**

6:30 pm The Jefferson Daily

A repeat of KSOR's 4:30 broadcast

6:30 pm Siskiyou Music Hall

Mar 3 LALO: Cello Concerto CD

Mar 10 MENDELSSOHN: Octet CD

Mar 17 BAX: *The Garden of Fand*

Mar 24 STRAVINSKY: *The Rite of Spring* CD

Mar 31 SCHUMANN: *Kreislariana* CD

9:00 pm Le Show

Harry Shearer's outrageous weekly comedy program from KCRW in Santa Monica. Shearer, formerly one of the cast of "Saturday Night Live," mixes music with comedy and satire, including spoofs of some favorite public radio programs.

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

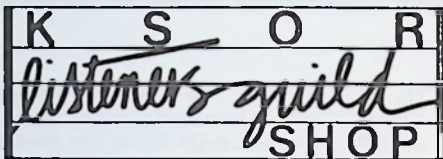
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10:45 pm Post Meridian

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2:00 am Sign-Off





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# Friday

\*by date denotes composer's birthdate

## 5:00 am Morning Edition

Includes regional news at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

## KSMF 89.1 / Rogue Valley Morning Edition continues until 9:00 am

## 7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

## 10:00 am - 2:00 pm First Concert

Mar 4 RACHMANINOV: Preludes, Op. 23

Mar 11 SCHUBERT: String Quartet, No. 14 ("Death and the Maiden")

Mar 18 GERSHWIN: Piano Concert CD

Mar 25 HOLST: The Planets

## 12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

## 1:30 pm San Francisco Symphony

The latest broadcast season from the San Francisco Symphony. Conducted by Herbert Blomstedt.

Mar 4 Herbert Blomstedt conducts the Symphony No. 39 in E-flat, K. 543, by Mozart; the *Konzertstück* by Weber, with pianist Malcolm Frager; and the Symphony No. 6 by Karl Nielsen.

Mar 11 Violinist Joseph Silverstein is both conductor and soloist in the Adagio in E, K. 261, the Rondo in C, K. 373, and the Violin Concerto

No. 4 in D, K. 218, by Mozart; the Violin Concerto in G Minor by Bach; and the Symphony No. 101 in D ("Clock") by Haydn.

Mar 18 Herbert Blomstedt conducts the Piano Concerto No. 3 by Bartok, with soloist Andras Schiff; and the Symphony No. 6 in A by Bruckner.

Mar 25 Violinist Iona Brown is soloist and conductor in the Divertimento in D, K. 136, and Symphony No. 29 in A, K. 186a, by Mozart; and *The Four Seasons*, Op. 8, No. 1-4, by Vivaldi.

## 3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Mar 4 Mulgrew Miller, a young, rising talent, takes turns with Marian soloing on Art Tatum tunes.

Mar 11 Butch Thompson, former house pianist on *A Prairie Home Companion*, plays "Ecuadorian Memories" and a duet with Marian of "Rosetta."

Mar 18 Carol Britto, an American who lives in Toronto, plays "Stolen Moments" and several duets with Marian.

Mar 25 Larry Novak, one of Chicago's most prolific talents, solos on "Yesterdays," and his own composition "Little Princess."

## KSMF 89.1 / Rogue Valley

### 4:30 pm Fresh Air

Terry Gross provides interviews, reviews and news headlines until 5:00 pm

## 4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Includes Russell Sadler's Oregon Outlook.

## 5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

## KSMF 89.1 / Rogue Valley

### 6:30 pm The Jefferson Daily

A repeat of KSOR's 4:30 broadcast.

## 6:30 pm Siskiyou Music Hall

Mar 4 MOZART: Quintet in C Minor, K. 406 CD





- Mar 11** HARRIS: Symphony No. 3 CD  
**Mar 18** RILEY: *Mythic Birds Waltz*  
**Mar 25** MARTIN: Eight Preludes for Piano

**8:00 pm New York Philharmonic**

A series of concerts under the direction of Zubin Mehta and distinguished guest conductors.

**Mar 4** Leonard Slatkin conducts the Piano Concerto (1961), by Alberto Ginastera, with soloist Barbara Nissman; the Toccata Concertante by Irving Fine; and the Symphony No. 2 in E Minor by Rachmaninoff.

**Mar 11** Leonard Slatkin conducts the Fantasia on a Theme by Thomas Tallis, by Vaughan Williams; the Brass Concerto by Donald Erb; and the Serenade No. 1 in D by Brahms.

**Mar 18** Zubin Mehta conducts a single work, the *Turangalila Symphony*, by Olivier Messiaen, with soloists Yvonne Loriod, piano, and Jeanne Loriod, ondes martenot (an electronic instrument).

**Mar 25** Zubin Mehta conducts the Overture to *Rienzi* by Wagner; the Piano Concerto No. 4 in G, Op. 58, by Beethoven, with soloist Maria Joao Pires; and *The Four Sections* by Steve Reich.

**10:00 pm Ask Dr. Science**

A Friday night dose of Duck's Breath Humor.

**10:02 pm American Jazz Radio Festival**

From National Public Radio, a weekly series of live jazz concerts recorded at clubs, concerts, and festivals throughout the country.

**Mar 4** B.B. King is featured in a concert of great Chicago blues recorded at the Paul Masson Winery.

**Mar 11** James Moody and Lee Konitz, two legendary saxophonists, front separate quartets in performances from the 1987 Umbria Festival in North Carolina.

**Mar 18** Bobby McFerrin, whose first solo concert happened in Ashland six years ago, performs a solo concert at the 1987 Spoleto Festival.

**Mar 25** The Phillip Morris Superband, which includes Clark Terry, James Moody, Jimmy McGriff, George Mraz, Grady Tate, and singer DeeDee Bridgewater, performs in New York City. Also, sets by guitarist Kenny Burrell and pianist Ahmad Jamal.

**12:00 m Post Meridian**

Jazz to end the week.

**2:00 am Sign-Off**

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☐ a.m. ☐ p.m.

# Saturday

by date denotes composer's birthdate

## 6:00 am Weekend Edition

NPR's weekend news magazine hosted by Scott Simon. Includes:

### 7:37 am Star Date

### KSMF 89.1 / Rogue Valley

Weekend Edition continues until 11:00 am

## 8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:

### 8:30 am Diana Coogle Commentary

**9:30 am Duck's Breath Homemade Radio**  
Saturday morning madness from the crazy Duck's Breath gang, including visits from Ian Shoales, Dr. Science, and Your Radio News Team.

**9:45 am Calendar of the Arts** The answer to the old question, "What to do this weekend?"

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## 10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

**Mar 5 Parallels** "Rose Room" and "Why Shouldn't I?" recorded by various artists, such as Frank Sinatra, Eddie Condon, and Benny Carter. (Note: Begins early at 9:00 am due to opera early start time.)

**Mar 12 Old and New** Early '20s and mid-'40s recordings compared, by the likes of Perry Como, Boyd Raeburn, Bob Wilber and Glenn Miller.

**Mar 19 The Boys from KC** The famous Kansas City Five, Six and Seven records, featuring Basie sidemen. (Note: Begins early at 9:00 am due to early opera start time.)

**Mar 26 Vocal, No Vocal** Instrumental and vocal versions of "I Wish I Could Shimmy Like My Sister Kate" and "Easy to Love" featuring Bobby Hackett, Lee Wiley, Muggsy Spanier, and others.

## 10:30 am Jazz

A half-hour of classic jazz from the station library. Pre-empted on March 5th, 19th and 26th due to early Metropolitan Opera air times.

### KSMF 89.1 / Rogue Valley

11:00 am Vintage Jazz with Robin Lawson

2:00 pm The Sound of Swing

3:00 pm Le Jazz Club from Paris

## 11:00 am The Metropolitan Opera

Live from the Metropolitan Opera House in New York City.

National broadcast funded by Texaco. Local broadcast funded by Sun Studs and Sun Plywood of Roseburg and North Bend.

**Mar 5 Siegfried** by Wagner. A new production, conducted by James Levine, features Hildegard Behrens, Gwendolyn Bradley, and Anne Gjevang.

(Note: Early start time at 9:30 am.)

**Mar 12 Ariadne auf Naxos** by Richard Strauss. James Levine conducts. The cast includes Jessye Norman, Kathleen Battle, Tatiana Troyanos, James King and Franz Ferdinand Nentwig.

**Mar 19 Die Walkure** by Wagner. James Levine conducts. The cast includes Hildegard Behrens, Leonie Rysanek, Waltraud Meier, and Aage Haugland.

(Note: Early start time at 9:30 am.)

**Mar 26 Khovanshchina** by Mussorgsky. James Conlon conducts. The cast includes Judith Haddon, Stefania Toczyńska, Wiesław Ochman, Martti Talvela, and Aage Haugland. (Note: Early start time at 10:30 am.)





*Laurie Garrett, National Public Radio*

### 3:00 pm Tonight at Carnegie Hall

A series of exciting performances recorded in concert at Carnegie Hall.

*National broadcast funded by AT&T.*

**Mar 5** The American Composers Orchestra, conducted by Dennis Russell Davies, performs the Overture to "Annie Get Your Gun" by Irving Berlin; and the World Premiere of *Odysseus* by Chance.

**Mar 12** Pianist Jorge Bolet performs music by Brahms, Liszt, and Chopin.

**Mar 19** The Amadeus Quartet is joined by pianist Bruno Canino in the Quintet for Piano and Strings in F Minor, Op. 34, by Brahms.

**Mar 26** Hugh Wolff conducts the New Jersey Symphony in "Printemps," from *Images*, by Debussy; and *The Rite of Spring* by Stravinsky.

### 4:00 pm The Studs Terkel Almanac

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises. Produced by WFMT Chicago.

**Mar 5** Studs' guest is the Canadian folk-singer Connie Kaldor.

**Mar 12** An interview with West German author Peter Schneider on his book, *The Wall-Jumper*.

**Mar 19** Journalist Frances Fitzgerald talks about her recent study, *Cities on a Hill: Journey Through Contemporary American Culture*.

**Mar 26** Musician Paul Winter is featured.

### 5:00 pm All Things Considered

### 6:00 pm Mountain Stage

Larry Groce hosts this weekly live concert broadcast from West Virginia, featuring all kinds of music, comedy, and other surprises.

**Mar 5** Among other guests, this week features the topical music and comedy group, The Washington Squares.

**Mar 12** A program of the best of the blues, taken from previous *Mountain Stage* broadcasts.

**Mar 19** Guests include the Grant Street String Band, the Italian guitar wizard Peppino D'Agostino, and singer/songwriter Fred Koller.

**Mar 26** Ex-Kingston Trio member John Stewart, writer of the 1960s hit "Daydream Believer," joins folk/blues writer John Hiatt, and the rock, blues, jazz and omni-pop sounds of NRBO, known as the "world's greatest garage band."

### 8:00 pm A Prairie Home Companion

The news from lake Wobegon continues, at a new time.

*Funding for local broadcast provided in part by The Mail Tribune, Medford; and Mid-Oregon Printing of Roseburg.*

### 10:00 pm The Blues

Your host is Mick Eaton.

### 2:00 am Sign-Off

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### Variation on Gaining a Son

That shy angle of his daughter's head —  
where did they all learn it?

And her soldier at tender attention,  
waiting for the beloved to slide out  
beneath the veil. Thomas knew

what he'd find there — a mocking smile, valiant  
like that on the smooth face of the young sergeant  
drilled neatly through the first minute of battle.  
Women called it *offering up a kiss*.

He watched the bridegroom swallow.  
For the first time Thomas felt like  
calling him *Son*.

### Variation on Pain

Two strings, one pierced cry.  
So many ways to imitate  
The ringing in his ears.

He lay on the bunk, mandolin  
In his arms. Two strings  
For each note and seventeen  
Frets; ridged sound  
Humming beneath calloused  
Fingertips.

There was a needle  
In his head but nothing  
Fit through it. Sound quivered  
Like a rope stretched clear  
To land, tensed and brimming,  
A man gurgling air.

Two greased strings  
For each pierced lobe:  
So is the past forgiven.



## Magic

*Practice makes perfect*, the old folks said.

So she rehearsed deception

until ice cubes

dangled willingly

from a plain white string

and she could change

an egg into her last nickel.

Sent to the yard to sharpen,

she bent so long over

the wheel the knives

grew thin. When she stood up,

her brow shorn clean

as a wheatfield and

stippled with blood,

she felt nothing, even

when Mama screamed.

She fed sauerkraut to the apple tree;

the apples bloomed tarter

every year. Like all art

useless and beautiful, like

sailing in air,

things happened

to her. One night she awoke

and on the lawn blazed

a scaffolding strung in lights.

Next morning the Sunday paper

showed the Eiffel Tower

soaring through clouds.

It was a sign

she would make it to Paris one day.

## Weathering Out

She liked mornings the best — Thomas gone  
to look for work, her coffee flushed with milk,  
outside autumn trees blowsy and dripping.  
Past the seventh month she couldn't see her feet  
so she floated from room to room, houseshoes flapping,  
navigating corners in wonder. When she leaned  
against a door jamb to yawn, she disappeared entirely.  
Last week they had taken a bus at dawn  
to the new airdock. The hangar slid open in segments  
and the zeppelin nosed forward in its silver envelope.  
The man walked it out gingerly, like a poodle,  
then tied it to a mast and went back inside.  
Beulah felt just that large and placid, a lake;  
she glistened from cocoa butter smoothed in  
when Thomas returned every evening nearly  
in tears. He'd lean an ear on her belly  
and say: *Little fellow's really talking*,  
though to her it was more the *pok-pok-pok*  
of a fingernail tapping a thick cream lampshade.  
Sometimes during the night she woke and found him  
asleep there and the child sleeping, too.  
The coffee was good but too little. Outside  
everything shivered in tinfoil — only the clover  
between the cobblestones hung stubbornly on,  
green as an afterthought . . .



## The Stroke

Later he'll say Death stepped right up  
to shake his hand, then squeezed  
until he sank to his knees. (*Get up,  
nigger. Get up and try again.*)

Much later he'll admit he'd been afraid,  
curled tight in the center of the rug, sunlight  
striking one cheek and plaited raffia  
scratching the other. He'll leave out

the part about daydream's aromatic fields  
and the strap-worn flanks of the mule  
he followed through them. When his wife asks  
*how did it feel*, he won't mention

that the sun shone like the summer  
she was pregnant with their first, and  
that she craved watermelon which he smuggled  
home wrapped in a newspaper, and how

the bus driver smirked as his nickel  
clicked through — no, he'll say  
*it was like being kicked by a mule.*

Right now, though, pinned to the bull's-eye,

he knows it was Lem all along:

Lem's knuckles tapping his chest in passing,

Lem's heart, for safekeeping,

he shores up in his arms.

**Rita Dove** received the 1987 Pulitzer Prize for Poetry, becoming the 14th woman and only the second Afro-American poet to receive this prize. The poems here are from *Thomas and Beulah* (Carnegie-Mellon Press, 1986). She will be the opening keynote speaker for Women's History activities in the Rogue Valley, March 5, 1988, 7:30 p.m. in the Arena at Stevenson Union, SOS.

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Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

# **Mill Creek Journal**

**Ashland, Oregon 1850-1860**

**by Kay Atwood**

**\$11.95**

**Review by Barbara Ryberg**

History teaches us that we cannot know who we are until we understand who we were, something the Soviet nation is grappling with right now. Their problem is much deeper, however, involving, as it does, access to information.

Local history is no different from global history; the same rules apply, as historian Kay Atwood's *Mill Creek Journal* demonstrates.

While the journal style lends objectivity to the chilling details of the murder of Dr. David Sisson, and the systematic dismantling of his impressive estate through violent means, what emerges is more.

The Oregon Territory was virtually uninhabited in 1850, when Abel Helman, with a friend, left his wife and home in Ohio to seek his fortune in the gold mines of California. Indians skulked in the woods, travel was difficult, food hard to come by, and the young Helman laments, "... I never wished myself home till I started on this trip ..."

But he and his companion persevere and stake a claim in the Salmon River country, a move almost instantly regretted, for hardship comes in spades, and these men were not patient survivors. Helman hears of gold in Oregon and heeds the call to greener pastures.

Abel Helman is a man with his ear to the ground, who will heed many calls during his lifetime. Unfortunately, he is not as good a manager as he is listener.

He quickly claims land in southern Oregon, and builds a sawmill on it. A log house follows, and later a flour mill, which proves his financial undoing. The pressure of his debts, however, is sweetened by his growing reputation.

By 1854, when the middle-aged English born Dr. David Sisson stops for an overnight rest with his young, French, bride of 23, Abel Helman is there to invite them to stay. The town needs a doctor.

Dr. Sisson accepts, sets up practice, and prospers, while Helman founders.

Vicious assaults against Indians take place during this time. The larger nation is debating slavery and preparing for Civil War. Weather is harsh. One exhausted resident writes to her sister in the states "... if you knew what it takes to live here, you would not wonder we have to work to live ... ." And Abel Helman's financial troubles deepen.

A warning shot is fired at Dr. Sisson on March 11. On March 23 his barn burns to the ground. Lacking Abel Helman's ability to "heed," Dr. Sisson sustains these assaults. On March 28, his daughter is born. On April 5, he is murdered. Burial is swift, and no post-mortem is performed.

That these events took place is one thing, but the incredible lack of curiosity about them at the time, in spite of four witnesses, and indicated by the record, can only point to a massive cover-up. There is no indication why the doctor should be murdered, save for speculation over his rapid financial rise. What is of even more interest, however, is why his widow continued to be persecuted, long after his death. Is it possible, that the young French wife spurned someone's attention, inciting jealousy? Or, is it more probable that the English doctor was the sole brave man amidst a horde of cowards?

Kay Atwood states in the Introduction, that the destruction of evidence, "... nearly deprived Ashland Mills of its humanity, nearly lost the town to sentimentality." That assumes the presence of "humanity." The record, as it is in the *Journal*, paints a picture of harsh living and rough people. People quick to pardon savage acts, against Indians and against their neighbors. In such an ambience it is easy to look the other way.

Helman was no more a patient loser than a patient survivor, and won in the end. Still, the trial brought against him by Dr. Sisson's daughter, hoping to recover her father's land, revealed the facts. That she should have lost the trial seems almost inevitable, given the record. Whatever resentment there was against her kind bears the stamp of territorial cunning, peasant against aristocrat. Nonetheless, history will out, and so will its skeletons, like it or not.

*Barbara Ryberg of Ashland is a regular contributor to the Guide.*



## ARTS EVENTS

**For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9**

**Feb thru 28, Mar 3-6, 10-12 Musical Comedy:**

**26 Little Shop of Horrors.** 8 pm; 6 pm on Sun. Little Theatre On The Bay Hwy 101 and Washington Streets (503) 269-0830 **North Bend.**

**1 thru 6 Musical Comedy: "I Do! I Do!"** by Harvey Schmidt and Tom Jones. Performed by Rogue Music Theatre 8 pm Thurs thru Sat; 2:30 pm matinees on Sun., Rogue Building Rogue Community College (503) 479-5541 **Grants Pass**

**1 Concert: Roseburg High/Junior High Schools Jazz Concert.** 7:30 pm Jacoby Auditorium Umpqua Community College (503) 440-4600 **Roseburg**

**1 thru 5 Exhibit: Seamless Icons, Photographic Collages by Hans Hickerson.** First Street Studio, Oldtown (503) 347-9523 **Bandon.**

**1 thru 11 Exhibit: Fabric Collages by Judith Sander.** Mon-Thurs 8-7 pm, Fri 8-6 pm. Closing Reception: Fri. Mar. 11, 5-7 pm Stevenson Union Gallery Southern Oregon State College (503) 482-6465 **Ashland.**

**1 thru 12 Exhibit: "7 TVs" Artist: Ed Keinholtz and Berlin Photographs. Artists: Marsha and Michael Burns.** Schneider Museum of Art Siskiyou Blvd. & Indiana St. Southern Oregon State College (503) 482-6245 **Ashland.**

**1 thru 20 Exhibit: Women's Invitational to commemorate Women's History Month** Reception: Fri. March 4, 7-9 pm Wiseman Gallery Rogue Community College (503) 479-5541 **Grants Pass**

**1 Exhibit: Religious Art: A Juried Show** Lighthouse Art Center 575 U.S. Highway 101, South (707) 464-4137 **Crescent City, CA**

**1 thru 31 Exhibit: Art Teachers of Douglas County.** Jr. High, Sr. High and Community College teachers display their art. Whipple Fine Arts Center Gallery Umpqua Community College (503) 440-4600 **Roseburg.**

**1 thru 31 Oregon Shakespearean Festival** in the Angus Bowmer Theatre: *Romeo and Juliet* opens Feb 26, closes Oct. 30. *Boy Meets Girl* opens Feb 27, closed Oct. 28. *Penny for a Song* opens Feb. 27, runs through July 10, retires and reopens Sept. 25, closes Oct. 29. Main and Pioneer Streets (503) 482-4331 **Ashland.**

**1 thru 31 Oregon Shakespearean Festival** at the Black Swan: *The Marriage of Bette and Boo* opens Feb. 28, closes June 26. Tickets and free color brochure with schedule. P.O. Box 477 Main and Pioneer Streets (503) 482-4331 **Ashland.**

**1 thru 31 Exhibit: All Artist Show,** Fibre, sculpture, painting, ceramic, wood-carving, prints, lithographs, collages, glass, oil, and watercolors representing Oregon art. 10 am-5:30 pm 7 days a week 230 Second Street Gallery 230 Second Street (503) 347-4133 **Bandon.**



*Oregon Shakespearean Festival's Elizabethan Stagehouse and Angus Bowmer Theatre*

- 2 **Jazz Concert: Dukes of Dixieland**  
7:30 pm College of the Siskiyous  
800 College Ave.  
(916) 938-4462 **Weed.**
- 3 **thru 6; 10 thru 13 Play: "Picnic"**  
directed by Tolley Evans.  
8 pm Thurs. thru Sat., 2 pm matinee Sun.  
Whipple Fine Arts Center  
Centerstage Theater  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 4 **Concert: Lenton Meditations in Music**  
12:10 pm The Umpqua Community  
College Chior. First Presbyterian Church  
823 S.E. Lane  
(503) 673-5559 **Roseburg.**
- 4 **Jackson County Community Concert:**  
Duo-Pianists Ralph Markham and  
Kenneth Broadway. 8 pm.  
South Medford High School Auditorium  
815 S. Oakdale, Season Membership only  
(503) 779-7565 **Medford.**
- 4 **and 5 Play: "Wait Until Dark"** directed  
by Rick Hallmark. 8 pm  
Encore Presenters  
Harbor Hall in Old Town Bandon  
(503) 347-4405 **Bandon.**
- 4 **thru 7 Comic Opera: Gian Carlo  
Menotti's "The Old Maid and the Thief"**  
by the Music Department.  
8 pm Fri. thru Sun., 3 pm matinee Mon.  
Sunset Hall  
Southwestern Oregon Community College  
(503) 888-2525 **Coos Bay**
- 4 **thru 26 Exhibit: Shelley Schneider Art  
Exhibit.** Reception: Fri., Mar. 4, 7-9 pm  
Umpqua Valley Arts Center  
1624 West Harvard Blvd.  
(503) 672-2532 **Roseburg.**
- 5 **thru 31 Exhibit: Dark Lady Dreaming:  
Quilts and Drawings by Amy Cordova**  
planned to coordinate with Women's  
History Month. Lecture: Sat., Mar. 5,  
3-4 pm. Reception: 5-7 pm  
Rogue Gallery, 40 South Bartlett  
(503) 772-8118 **Medford.**
- 8 **Concert: Gustavo Romero, Pianist**  
Roseburg Community Concert Series  
Jacoby Auditorium 8 pm  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 9 **Book Reviews: 12 noon**  
Umpqua Community Library  
(503) 440-4600 **Roseburg.**
- 11 **Concert: Lenton Meditations in Music**  
12:10 pm First Presbyterian Church  
823 S.E. Lane  
(503) 673-5559 **Roseburg.**
- 12 **Play: "Back Alley Theatre"** directed by  
Alan Miller. 8 pm.  
Yreka Community Theater  
810 N. Oregon St.  
(916) 842-2355 **Yreka**
- 12 **Instruction: Fleece Rug Weaving by  
Molly Hanner.** 1 pm - 4 pm  
The Websters 10 Guanajuato Way  
(503) 482-9801 **Ashland.**
- 12 **Concert: Coos Chamber Orchestra**  
co-sponsored by Southwestern  
Community College and the Music  
Enrichment Association. 8 pm  
Coos Art Museum, Main Gallery  
235 Anderson  
(503) 756-0317 **Coos Bay.**
- 12 **Concert: Ridge String Quartet**  
8 pm Chamber Music Concert Series  
Music Recital Hall  
Southern Oregon State College  
(503) 482-6331 **Ashland.**
- 14 **Film: "College," A Buster Keaton Classic**  
2 pm Museum Auditorium  
Douglas County Museum  
(503) 440-4507 **Roseburg.**
- 15 **Concert: Roseburg High School Winter  
Choir Concert.** 7:30 pm  
Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 15 **thru May 7 Exhibit: Christo: Prints  
and Lithographs.**  
Reception: Thurs. Mar 17, 5-7 pm.  
Schneider Museum of Art  
Southern Oregon State College  
Siskiyou Blvd. and Indiana St.  
(503) 482-6245 **Ashland.**
- 17 **Choral Festival: Oregon Music Educators  
Association Junior High Choir Festival.**  
9:00 am - 4:00 pm Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 17 **thru Apr 10 Musical Comedy: The  
Fantasticks** performed by The Lyric  
Theatre Company. 8 pm. Wed. thru Sun.  
Oregon Cabaret Theatre  
First and Hargadine Streets  
Reservations at:  
(503) 488-1926 **Ashland.**
- 18 **Concert: Lenton Meditations in Music  
Celestial Tollers, Hand Bell Choir**  
12:10 pm First Presbyterian Church  
823 S.E. Lane  
(503) 673-5559 **Roseburg.**
- 19 **Instruction: Spinning Designer Yarns  
by Dona Zimmerman,** 10 am - 4 pm  
The Websters, 10 Guanajuato Way  
(503) 482-9801 **Ashland.**



- 20 **Mount Shasta Community Concert:**  
**Linda Maxey, Concert Miramba.**  
 Season Membership only.  
 Fine Arts Theatre  
 College of the Siskiyous  
 (916) 926-9984 **Weed.**



- 22 **The Explorer Series: Lute Jersted, climber and scholar Himalayan Cultures.**  
 7:30 pm Ashland Hills Inn  
 (503) 482-0888 **Ashland.**
- 25 **Concert: Lenten Meditations in Music**  
 12:10 pm First Presbyterian Church  
 823 S.E. Lane  
 (503) 673-5559 **Roseburg.**
- 25 and 26 **Concert: Old Time Fiddler's**  
 Douglas County Fairgrounds  
 (503) 839-4258 **Roseburg.**
- 25 **Ballet: Theatre Ballet of Canada** directed  
 by Lawrence Gradus. 8 pm.  
 Yreka Community Theatre  
 810 N. Oregon St.  
 (916) 842-2355 **Yreka**
- 26 **Concert: Easter Seal Benefit Piano**  
**Concert.** 8 pm Jacoby Auditorium  
 Umpqua Community College  
 (503) 440-4600 **Roseburg.**
- 28 **thru April 29 Exhibit: Relief Prints by**  
**Jim Toms and Dar Spain.**  
 College of Siskiyous Art Gallery  
 800 College Ave.  
 (916) 938-4462 **Weed**



**Bandon Playhouse presents**

## **"70, Girls, 70"**

**by Dave Johnson**

The audition call for the next musical to hit the boards in Bandon had an unusual stipulation. It asked for "actors over 40, please." In other words, no ingenues or callow youth need apply.

*70, Girls, 70*, presented by the Bandon Playhouse on March 18, 19, 25 and 26 at the Old Harbor Hall, is a charming story of rejuvenation, cheerful larceny and redemption starring a spunky lady named Ida who shakes up the residents of a retirement hotel on Manhattan's upper westside. On a visit to her old digs, the Sussex Arms, Ida startles the fading oldsters with her discovery that shoplifting is an exhilarating, if slightly illegal substitute for digitalis.

Soon, a gang is formed and the results make for a comic chain of misadventure punctuated with tunes like "Say Yes," a joyful affirmation of life, "Coffee in a Cardboard Cup," a lament over the tempo of modern life, and "Do We" which asks the question, is there sex after 60?

Ida, played by Betty Fennel, joins 23 cast members for this "pocket musical" directed by Kathy Richardson and Harriet Orris with musical direction by Ed Orris. Barbara Eakley will provide the music as "Lorraine at the piano" and Betty Worley will serve as choreographer.

Based on *Breath of Spring*, a play by Peter Coke, *70, Girls, 70* was adapted to the New York stage by Joel Masteroff. Fred Ebb and Norman L. Martin wrote the book Fred Ebb wrote the lyrics and the music was composed by John Kander.

The play will be staged at the "old" Harbor Hall in Bandon.

The Saturday, March 18, opening night will feature a "European-style Dessert" Theater for \$8. Tickets for the other shows will be \$5 in advance and \$6 at the door. Outlets are the Coast to Coast Store in Bandon, Coquille Valley Shoe Repair in Coquille, and the Emporium in North Bend. Except for opening night, anyone over 60 will receive a ticket discount of \$1. All performances start at 8 pm.

*Dave Johnson is a writer for Western World.*

## **OREGON ARTS COMMISSION**

Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

### **Guide Arts Events Deadlines**

May Issue: March 15

June Issue: April 15

### **Calendar of the Arts Broadcast**

Items should be mailed well in advance to permit several days of announcements prior to the event. Mail to: KSOR Calendar of the Arts 1250 Siskiyou, Ashland, OR 97520.

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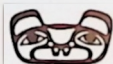
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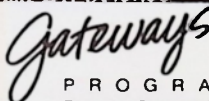
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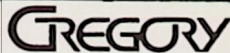
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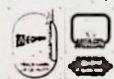
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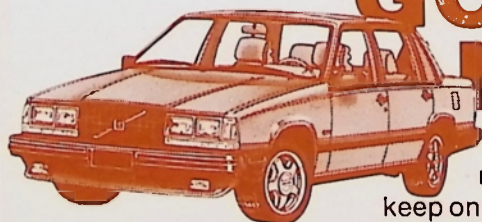
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